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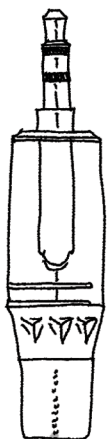
SIGNAL



the whpk magazine

spring 2026

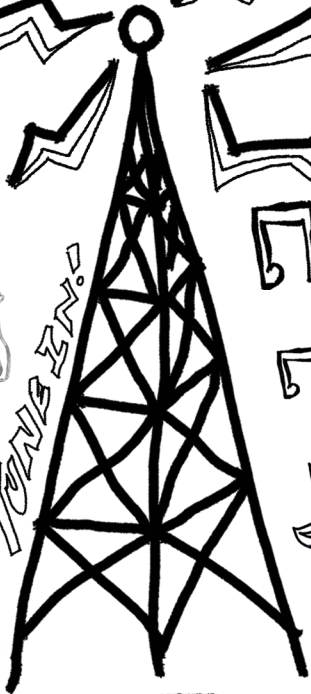
PRIDE OF THE SOUTH SIDE



ON THE AIR



TONGUE!



Pride of the South Side



OUCH!



PSA

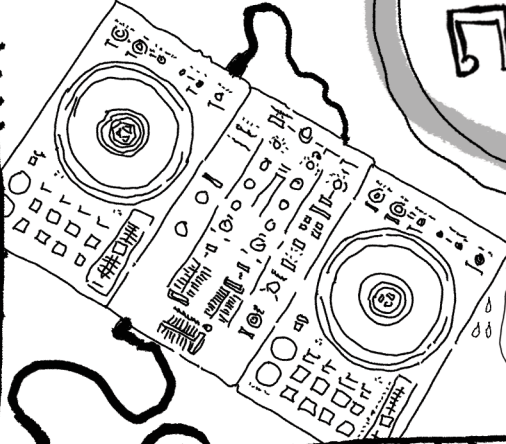


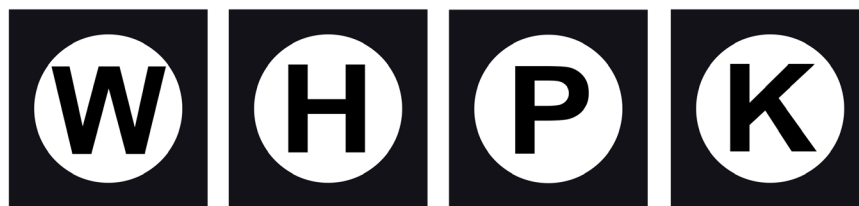
CHICAGO



LISTEN TO 88.5 FM

Spotify sucks





88.5 fm chicago

Since its founding in the 1920s as WUCB, WHPK 88.5 FM ('Woodlawn, Hyde Park, Kenwood') has established itself as a station committed to musical genre-pushing in the heart of Chicago's South Side.

WHPK is comprised of students from the University of Chicago and community members from the South Side of Chicago who continuously share their knowledge of eclectic musical styles in genres including rock, electronic, classical, folk, jazz, world, and rap. Our specialty shows focus on avant-garde styles and live studio performances from our favorite bands. Off the airwaves, we organize rock and electronic shows in various basements around the neighborhood. As a whole, WHPK is committed to airing programs and hosting artists that are not typically heard on the mainstream.

Signal magazine is entirely written, edited, and compiled by WHPK members. It offers its readers a collection of articles, show descriptions, concert reviews, and interviews written by station members who strive to bring you the latest in music news.

If you're intrigued by what you read, as we hope you will be, you can tune in at any time of the day to 88.5 FM or stream online at whpk.org.

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letter from the editors

After a several-year publishing hiatus, we are finally sharing a new issue of Signal Magazine. With so many DJs moving in and out of the station each year, it can be easy to go long stretches without truly getting to know one another. But in 2025 and 2026, the chemistry felt just right. Maybe it was the lightning strike that hit our station, rallying us to rebuild together. We leaned on community DJs for extra support and placed our trust in new members of the student body who were willing to set aside a few hours of homework to help clean up and restore the station. Somehow, that collective effort generated enough momentum to materialize a new issue of Signal.

In these pages, you will find writing and photographs that capture a small part of the spirit of our station. After such a long gap between issues, we look back on significant changes: the console donated to The Chicago Hip Hop Heritage Museum, a eulogy for the event venue Kimbark Fourth State—but we also look ahead, introducing newer voices, like community DJ Light of Your Vida.

This magazine captures only a small part of what each DJ brings to WHPK, and we're deeply grateful to everyone who contributed. We hope to carry this momentum forward throughout the year and invite anyone interested to reach out about collaborating. Thank you for reading. Special Thanks to Len Watson, Rick Buessing, and Taigo Onez for repairing the station.

Len Watson
Rick Buessing
Taigo Onez



Photo by Léa

WHPKWHP

start time	Monday	Tuesday	Wednesday
8am	Chopped Liver	Tone for Your Tea	pickin' and singin'
9am	Limited Hangout	veganbuffalotoonz	Free for all
10am	Mandioca	TrackMaster Scott	what the folk
11am	Miscellaneous Special		Max Rivera on WHPK
12pm	From the Archives	All That's Jazz with the King	bada bing bada boom
1pm	Don't give way to fear		Dense Discs
2pm	Livingroom Lounge	gemma	Not your Grandfather's Symphony
3pm	Speed Bump	Soul Vaccination	Bang Le' Dex
4pm	Unsure	Cool Runnings	
5pm	Foggy Notion	Relentless Reggae	Sthesia
6pm	Scout's Honor		sleepingboys
7pm	The Jazz Lab	Jazz Academics	CTA Radio
8pm			
9pm	The Evil Show	Saxes with Shikhar	
10pm		Illiterate	

programming

OKWHPKW

Thursday	Friday	Saturday	Sunday
hidden place			
Please Hold.	The Jazz Menagerie		Sunday Morning Alchemy / Jorie K's Journey
Unsolicited Overtures		Yolanda Evans / Bryan Muhammad	
TBD	TGIF Blues with the King		My Daddy's Music: The Best in Jazz from the 50s & 60s
loomer		The Jazz Idiom / Eavesdropping with Urban Aspirations	
Wretched Summons	Finder's Keepers		
Fire as a Metaphor	Ben Levine's Techno Hour		Journey into Jazz with the Twins
folk to make it through	wawa live X.O: the wawaning		
Voices of the Mexican Song	Curry Favors	Carribean Vibes	The Jazz Idiom (alternating) Jazz Is
Music Around the World	writhe		Bright Noise
	Pure Hype	Erick Hampton	Sophisonics
Erick Hampton			
Viejitas pero Bonitas	The Essence / Lake Shore Drive Radio	Industry Shakedown / Independent Radio	DJ Snooze
Radio Dada			

winter 2026

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WHPK is a non-profit community radio station broadcasting out of the University of Chicago, serving the South Side of Chicago for over 50 years. While we receive funding from the University each year, this simply isn't enough to support the needs of our station and keep us on air. We are seeking your support in helping us once again get back to the quality broadcasting you have come to rely upon.

Donate!

To donate, you can visit the UChicago Alumni and Friends Website.

1. Click the "make a gift" button in the top right corner
2. Under Area of Giving, select "Other University Division."
3. In the drop-down menu for "Specific Fund," select "WHPK Radio Station."
4. If you'd like to sign up as a monthly recurring gift donor to WHPK, click the "Monthly recurring gift" button at the top of the page.

If you have any questions, feel free to email our station manager at sm@whpk.org. Our giving link is also available in our Instagram and Facebook bio, [whpk_88.5fm](#)

All of us here at WHPK appreciate your commitment and your support. Thank you!

If you'd like to place an ad in the WHPK magazine, contact info@whpk.org



CONSOLE

Reflection by Taigo Onez



Photo by Léa

I remember the station going entirely automated, and then she'd been decommissioned. When we came back to live broadcasting, the first word was that she would be parted out to help with funding. That hurt! I was privately in tears hearing it could possibly come to that. That console launched careers in Chicago, and carried maiden voyages for budding artists nationally. I also can't digress from the international artists that have been guests in our Control Room.

WHPK is also home to the longest running Rap Format in the world. That's actually on the books with the FCC. That console means the world to the city, and the station's history itself. It's that console that has carried Midwest Radio Marketplace for Hip Hop, Disco, Reggae, Jazz, all kinds of Rock, Experimental, International, and Rare Grooves for a very long time. I had to do something!

Almost a year goes by, but I hadn't let it go by silently. I kept asking around to see if I could donate her. In the meantime she's sitting. Left in the record library on the floor with a blanket and her power supply, I kid you not. I put her in the office next to the file cabinet and waited it out. I wanted to donate her to The Chicago Hip Hop Heritage Museum, and did exactly that with help of our Station Manager Lea Sainz-Gootenberg, RSO's Jimmy Brown and Aime Clark.

May 22, 2025 The Chicago Hip Hop Heritage Museum came to pick her up. When I got home, the relief was so overwhelming I cried like a baby. She was whole and intact. I couldn't have been happier. It was really an emotional experience that played out online with other Chicago artists expressing their happiness and emotions online seeing it on display in the museum.

Massive respect to my brothers Rico Sanders, Brian Gorman, Darrell Roberts, & Bobby DiFazio (Staff at The Chicago Hip Hop Heritage Museum) for making sure she went to where she could be revered. I honestly felt like we could've gotten more years out of her and made the upgrades to the transmitter, antenna, some new DJ gear and camera setup so we could get the Record Library Streaming popping, but that's a whole other story in itself.

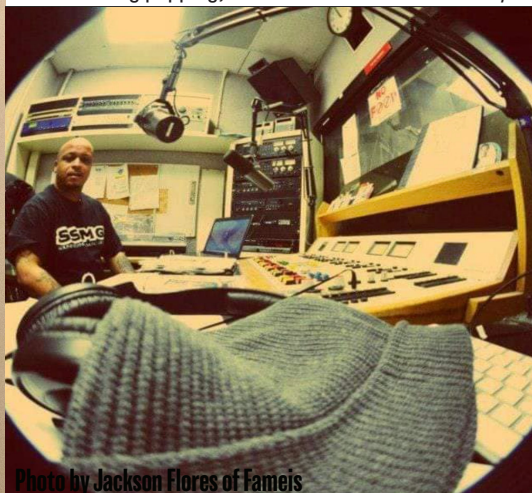
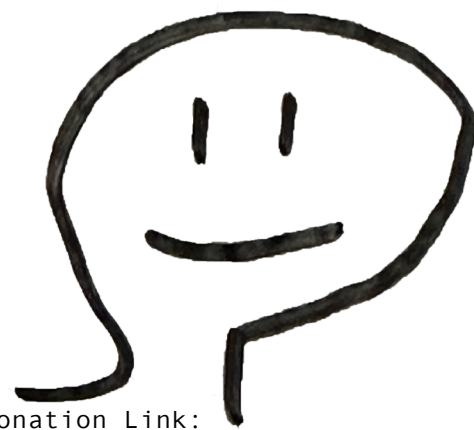


Photo by Jackson Flores of Fameis



Donation Link:
<https://thhm.org/support/>

interview with light of your vida by Livy Onalee Snyder

Livy Onalee Snyder: How did you first get involved with WHPK, and how long have you been part of the station?

Luz Magdaleno Flores: I might be the newest addition to the station! I will be starting my Thursday night segment soon. Shout out to Livy Snyder, who invited me to play my records. We both work in editorial positions for the journal Sixty Inches From Center.

LS: What kind of music (or sound) do you share on your show or DJ practice, and how has it evolved over time—if at all?

LMF: My show is titled Oldies But Goodies/Viejitas Pero Bonitas and I will be spinning vinyls from my personal collection. Art Laboe is a radio host who inspires the vibe I want to bring to the show. He passed away a few years ago but he is well known in Southern California for taking dedications and playing oldies...but goodies. When I think of what that means to me, I think of lowrider/cruising on Sunday afternoon

type of rolas. I started spinning via digital for mat around 2019 and usually played the type of music you hear at quinceañeras—lots of cumbia sonidera, banda, and early reggaeton. I then spent a lot of time around vinyl dj's from La Villita who inspired me to play my personal collection during the pandemic. I started going live on Instagram and had so much fun with it that I then decided to start getting bookings for vinyl-only sets. I have my own setup now and don't play digital anymore.

LS: What originally drew you into music or radio? Was there a moment when you knew it was something you had to be part of?

LMF: My first experience with being on the radio was as a child! My parent used to have me call this live radio show titled, "el mercado," where people can call to sell their stuff in Ventura County, California. I used to hate it! I then grew up to pursue a career in journalism and co-hosted Radio Luzifer podcast. My older brother was also a dj for Indiana State's radio

station so seeing him in that studio was also an inspiration.

LS: What do you look forward to most about your new show at WHPK?

LMF: I am looking forward to hearing what the listeners of WHPK think of my slow jams and romanticas! I hope they enjoy listening to my music while sipping on some wine or cruise lake shore drive with their lovers.

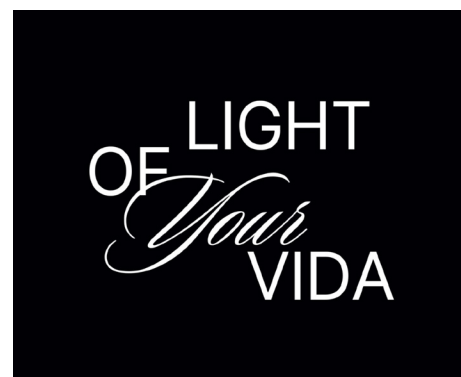


Photo by Taylor Pate (instagram: @smellofwings)



STAYING REAL

by Lucas Frisancho

How many times has it been said that “mumble rap” is a degradation of the “real rap” of the 90s? That Chicago drill music is nothing more than the glorification of gun violence and drug use, when rap of the past had a “real message”? So often, the loudest voices in the music industry shout criticisms of the way modern rap has diverged from its predecessors. Few care to highlight the way those predecessors have subtly influenced contemporary art.

The boring, overused, and surface-level critiques are just one of many stemming from a strain of thought that flattens the rich history of the genre. In what is merely one small part of this rich history, tangible revolutionary political movements have found themselves in Chicago music throughout the end of the 20th century. Tragically, the standard critique of rap has deafened us to the musical legacy still surging from political movements set in motion long ago. Even further, it has encouraged us to turn a blind eye to the objects that capture these musical movements, reducing them to forgotten and then lost media. As a result, the deeper you trace the undercurrent of radical politics through Chicago music, the more dead ends you find.

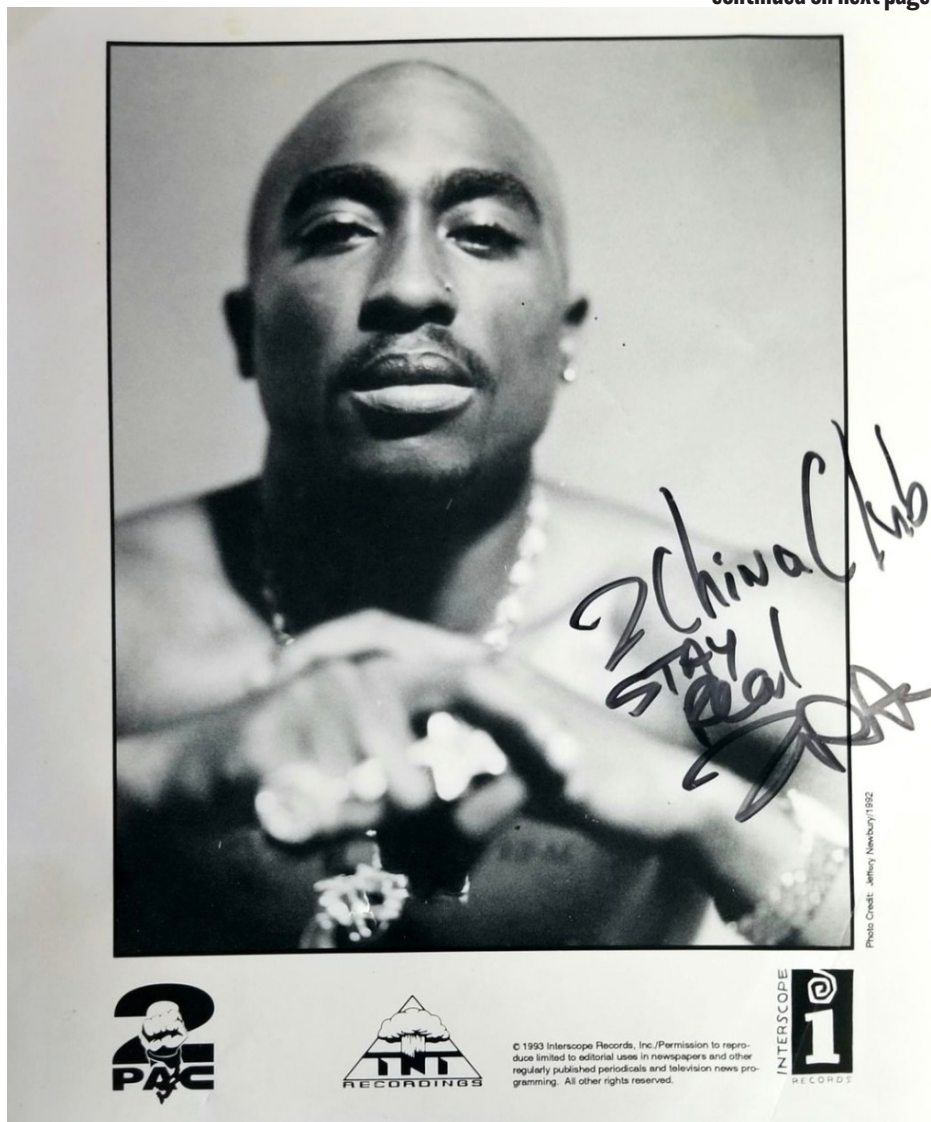
At the turn of the decade into the 70s, Fred Hampton was gaining prominence in Chicago as he extended the Black Panther Party’s revolutionary pro-Black program to a generally anti-capitalist community in the South and West sides of the city. Sensing the growing threat of a large-scale, organized resistance against the racially and materially oppressive

American state, the CIA loaded their guns. Hampton did not live to be 22 before he was assassinated; neither did hundreds of other

BPP members.

This story we tell of the Black Panthers is

continued on next page...



This poster was shared on Facebook by Tony Bitoy, the former club promoter and talent scout, who runs China Club Chicago Reunion. To this account, he shares the only visual media left from the club’s history. When asked for a comment, he told me that he still has all of the artist-signed memorabilia. He also revealed that the club was required to be closed due to a back-tax issue.



Countless unforgettable acts walked through 616 W Fulton—2Pac, Prince, Boys II Men, RuPaul, Michael Jordan, all pictured above at the china club. Many of their performances and presentations are now lost in time. (Illustration by Mateo Porter)

STAYING

almost always entirely bound to the physical world. Bodies rise at grassroots protests and fall at the hands of a violently cruel police state. Broadly, white American society's understanding of this revolutionary history ends here. However, the overwhelming ringing of CIA gunfire echoed the intangible dying breath of The Black Panther's venture into soul music—one of many pieces of now-lost revolutionary media.

Just as Hampton was organizing here in Chicago, The Lumpen, consisting entirely

of Black Panthers from California, began releasing soul records to promote the Panther's platform. Their 1970 record "Seize The Time" featured an anti-war, pro-Black track on the front, and on the back a soulful cry for the release of Bobby Seale, the Party's then incarcerated co-founder (who had been denied the right to a lawyer and tortured in a Chicago courtroom the year before). You would be devastated if you found yourself interested in their music today. Their tour around the East Coast was recorded but has since been deemed lost media, and so the

two-track "Seize The Time" is all that is left of their audial legacy. In an era of ever-expanding digital archiving, this critical history has been overlooked.

Regardless of now being mostly lost, groups like The Lumpen had a profound impact on the predecessors of the modern rap scene. Such is seen in Chicago native Gil Scott-Heron's 1970 "The Revolution Will Not Be Televised," a spoken word piece performed over a soul beat calling out complacency in political action. In 1993, Heron performed at the china

club, a young nightclub in the Fulton Market District.

“The revolution will not be televised, will not be televised / Will not be televised, will not be televised / The revolution will be no re-run, brothers / The revolution will be live” rang through the halls of 616 W Fulton, enflaming a spirit of radical politics in Chicago’s youth. A year later, 2Pac made an appearance at the china club. Son of a Black Panther and a vocal anti-capitalist himself, revolutionary themes undoubtedly surged through his set. Such big names warrant significant intrigue, but yet again, you would face a digital brick wall trying to scrape out any information about the china club’s existence.

Long since it hosted the likes of Heron and 2Pac, it has now been converted into an up-scale condo building. The only formal evidence of their presence is online concert logs that list the venue’s name. Most of the actual media from these performances has been lost or damaged. What is left is a jumbled mix of blurry photos and silent videos of clubbers

now a labyrinth of digital dead ends and word-of-mouth corroboration of the existence of lost media.

Today, the predominant view of Chicago music is at best overly simplifying, and at worst reproductive of the same systemic racism that Heron, 2Pac, and The Lumpen were responding to decades ago. Former mayor Rahm Emmanuel has labeled Chief Keef an “unacceptable role model” who “promotes violence.” The same is said frequently for plenty of other Chicago artists. Their music is flattened into nothing more than a gospel for gun violence or drug use.

Two victims of this reductive view, Polo G and G Herbo, have produced tracks that draw themes from the lost revolutionary music of Chicago’s past. As part of the Judas and the Black Messiah soundtrack, Polo G criticizes American racial hypocrisy on “Last Man Standing.” “Jealous of my melanin, what makes you human more than me? / They threaten us, oppressin’ us, we ‘posed to play that cordially,” he sings. On the same record,

They are released and then quickly forgotten, seldom thought of as evidence of the artists’ complexity. While not always as explicit as it is made in these tracks, these themes, explored in early rap and soul, pervade the Chicago music of today. Not only is the political and artistic history left to rot in the remodeled China Club Condo building and the destroyed film of The Lumpen tour, but it feels like we have still been leading contemporary production, impacted by their revolutionary roots, to the same fate.

Perhaps this is why it is so easy for many of us to leave blanket claims about South Side artists uncontested. Perhaps this is why the distant, commercialized audiences for artists like G Herbo and Polo G force the idea that their music is a memoir of drugs and violence, and not a tragic coalescence of the pain inflicted on communities of color. Perhaps, then, we ought to look back into the history of this scene. We may better understand the cultural undercurrent that, in part, fuels the Chicago music of today. There is a broader commercial appeal to this music that simply sounds

R E A L

scattered across Facebook and YouTube. One picture appears to be a poster signed by 2Pac, ironically addressed to the now almost nonexistent china club with “2 China Club / Stay Real.” To the eye of a 21st-century observer, they in fact failed to “stay real.” Because of such a profound lack of archival resources, I can only speculate that the china club was once a hub for Chicago’s youth, and, if the presence of these artists says anything, for radical politics as well. Yet once again, a locus of what was once a powerful political current surging through the city is

G Herbo uses “Revolutionary” to call for the uplift of Black communities in the South Side—“Like the Panthers, I just wanna see us all win / I mean all the people like me, but not with cars and nice things / All the hustlers on the streets with Nikes and white tees / Light skin and so I had to toughen up and fight these.”

These tracks are rarely acknowledged, and certainly left out of conversations about Chicago artists, furthering the cultural erasure of radical politics in the city’s music.

good. But, when confronted with damaging, surface-level criticisms of this genre, there is room in all of us to be aware of the radical history hidden inside the autotuned lyrics and flashy music videos. Maybe then, less of this media will be lost and forgotten to time.



blake karlson on chicago research and signal records

Interview by Christian Bird

To trace the signal, I asked Blake Karlson for an interview. As the co-founder of cult label Chicago Research, he's recorded and released some of the city's most urgent noise, post-punk, and electronic acts of recent times. The imprint boasts recordings from Pure Hype-favorite Dalibor Cruz; obe, twice featured at station events; Club Music, who's toured with synth-megastars Boy Harsher; hardcore techno-jockey DJ VALENTINES; and Karlson's own projects, Product KF, Civic Center, and Lilly the Fields; among many others.

Three years of sonic onslaught drew much-deserved attention to some of Chicago's darker experimentalists, but last fall the label went mysteriously quiet. In its place Karlson established Signal Records, whose Logan Square location opened last summer. Operations have already expanded to a Wicker Park shop specializing in rare jazz, soul, and international discs.

I asked for an interview out of morbid curiosity over the label, shop operations, and what's next for a man for whom anything seems possible. (And though Blake kindly stocks this magazine in his record store's Logan Square location, the likeness in nomenclature between the two is incidental.)

Christian Bird: One of my favorite memories of Chicago Research is seeing Conjunto Primitivo at Savemore Liquors. How did you book that show? I've never seen any other shows booked there, and I stopped by a couple of weeks ago, but it was closed.

[For context, Savemore Liquors is the venue equivalent of Cobb Cafe, with about the same

linoleum floors, Elvis shrine, and dejected charm.]

Blake Karlson: Savemore was pretty awesome.. it was a totally unassuming bar and they were open to a lot of punk & underground events. I was asked to DJ there with Analog Signals, a long running new wave/post punk night when the pandemic was letting up, and that's how I found out about it. The show you are referring to, I actually didn't book or attend, so I can't recall much about it.

CB: You recently made a t-shirt showing venues important to Chicago's musical history, many of which have closed permanently. Do you think operational venues fill the void left by closures of places like Danny's, or is there something permanently lost in them?

BK: There's always something permanently lost when such coveted places close. but it's also an integral part of the culture. That nos-

talgia and feeling of loss drives the motivation for new places to pop up, whether it be clubs, house venues, stores, hangouts etc. Many people have commented that Signal Records reminds them of Permanent Records, which was one of my favorite stores when I started buying music in Chicago. It closed something like 6 years ago now. They were a huge inspiration to me opening a store in Chicago.

Chicago is still missing a few things post-covid. I currently have my hands full, but I would implore anyone with an idea to realize it! A great part of underground music is the many ways you can personally steer it - whether it be starting projects, opening venues, doing a label, etc. Opening businesses is obviously a lot more involved, but it can be done!!

CB: On the topic of finality, why did you decide to put an end to Chicago Research? Is Signal records a more complete fulfillment of what you set out to do with the label?



Conjunto Primitivo at Savemore Liquors. Photo by John Cates (instagram: nukeabuse)



BK: Chicago Research had ran its course. The label started out of necessity, and after the 60 or so releases I felt most of the initial drive had been lost... I wasn't having much fun running it at the end, and that was really the only point of doing it. It was becoming quite time consuming and expensive, releases started to become more transactional, and with the record store opening, it didn't make sense to allocate so many resources to it anymore. The Signal Records imprint is far different than Chicago Research being a reissue label. I think CR fulfilled its mission from the start - releases friends music and promote as best I could.

CB: You're doing archival releases with the record store. What's your motivation to repress particular recordings? How is the process different from releasing recently recorded material?

BK: After CR went defunct, I wanted a new project to work on that still involved releasing music. I was interested in re-issues because there is generally far less financial risk, and usually are much easier to market. I looked for CD only releases that were due for a vinyl pressing, and went with similar music to what I generally listen to these days: minimal, dubby electronics. Both releases did fairly well but

I'm not sure how many more we will do. Between rising costs and time constraints with the store, releases will probably be far and few between unfortunately.

CB: How do you select what music goes on the shop floors?

BK: Being a mostly used store, a lot of what we carry is "get what we get". Luckily, people in Chicago historically make and purchase great records! Most collections we get are loaded with cool stuff. That being said, I do go out of my way to find DJ and underground collections, which a lot of our customers are interested in. House, techno, punk, electronic are all favorites and I buy as much of that as I can. Speaking on new releases, I try to stock any local electronic, punk, and dance music. The only other new records I really get in the store are import house, techno, and experimental records.

CB: Were you surprised by the label or the record stores' reception?

BK: The greatest surprise was the amount of local support it got. DJs and heavy collectors started coming in pretty fast and I was humbled by it. Other shop owners gave the store blessings which was cool to see as well. It has

been really great to see how many people are interested in Japanese and Brazilian music, which I spent a lot of time sourcing importing to the store because it is some of my personal favorites.

CB: Are there any projects, shows, or releases you're involved in that readers can anticipate?

BK: Signal is presenting another dub reggae night soon, which we are always excited about. Every 3rd Wednesday at the Empty Bottle, Beau Wanzer and I run Various Distractions, which showcases a live electronic band and DJ's. At some point we will be launching a much smaller scale, localized, in house label. You can keep up to date with us on IG. Signalrecordschicago. We post flyers & updates there.

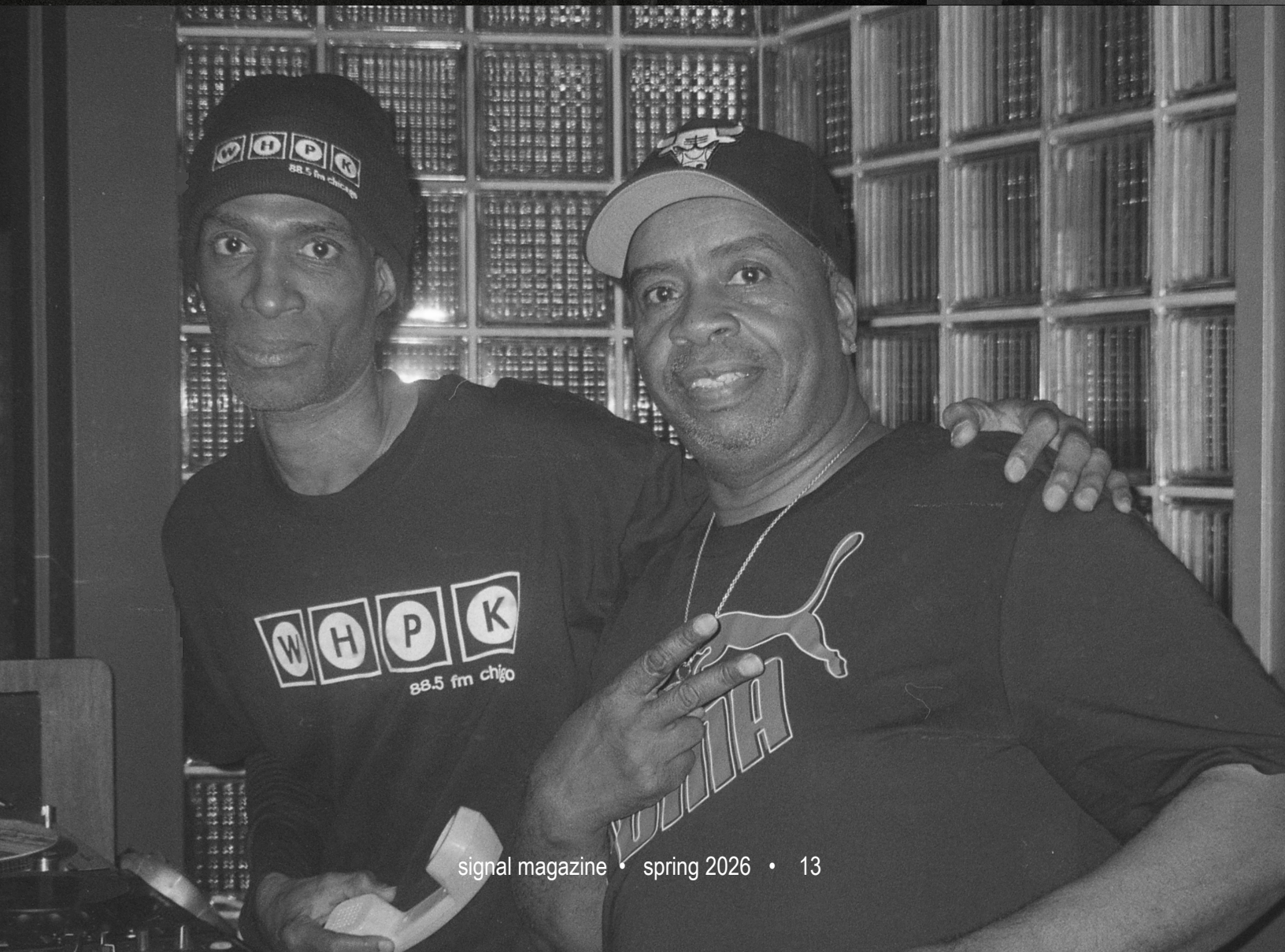
WE
♥ WHPK

Blake can be found at Signal Records, 3156 W. Diversey (Logan Square) and 1343 N. Ashland (Wicker Park).



CLIPPER

trackmaster scott and steve poindexter at the
california clipper photographed by léa





Managing the Station

Léa Sainz-Gootenberg

I've spent most of my winter Saturday afternoons hanging out at WHPK. I get up late, crawl over to Reynolds club, and find refuge from the cold in the record room. I sit at the foldout table and grab a stack of records from the shelves.

We treasure what we find. Sometimes, it's a decades-long back and forth documented on an album review— one person in 1997 scribbling an angry response to the person in 1985 who thought the album was contrived and derivative.

Other times it means finding a CD or an LP sticking out of a pile with an eye-catching cover (my personal favorite: The Last Match by The Aislars Set). Or it's a gorgeous cover with a punk sound that can't decide what it wants to be. But the real reason I come back every week has nothing to do with whether I find a nice Leo Kottke release or a crazy Japanese jazz album.

Every week, I'm greeted by Randolph's kindness and warm reggae. He comes into the record room to say hi while he checks on his show recording. His show is meticulously planned out with a handwritten script spread across the table that guides him. Shortly after I settle down with my stack, Kaela and Sameer walk in and get to work. We chat about our latest musical obsessions and exchange stories (a shoutout to WCFM, S and K's college station). Kentaro and his bike helmet make an entrance, just to say hi and chat for a moment. Livy enters with a heavy metal t-shirt and a mission for the day. She measures the CD shelves or staples handmade labels to the office shelves. Ruby escapes from the bounds of the Reynolds front desk and sits down with us. Claudia brings snacks and good ideas.

We've hardly catalogued the full record room. That crowning achievement will be in the hands of some other group of students and community members, ones who I probably will never meet. But we can hardly think about the miraculous end of the project.

When I look back on it in any number of years, I'm certain I'll remember those Saturday afternoons. The snarky notes scribbled on albums and the conversations we've shared. I'll think about the tags and drawings sharpied over our walls (which we will never paint over again), and the nervous excitement of a first year DJ walking into a meeting for the first time.

I'm so grateful to the hard-working and creative people that make our station's sound and community so unique, and I'm looking forward to what we make together next.



Photo by Asa



a tribute to kimbark fourth state

by Ruby Velez and Kieran Brown

Kimbark Fourth State (KFS) was a party series run out of a basement near campus from 2023 to 2025. KFS spawned from a shared appreciation for the history of electronic music and a sense that Hyde Park was devoid of alternative dance culture. In its earliest iteration as 'Techno Tuesdays' it was just a small group practicing playing to an empty dancefloor and using WHPK as a space to exchange music and organize.

Influential experiences in dance spaces across New York and Berlin informed the sound and atmosphere KFS sought to bring to Hyde Park, while immersion in the Chicago underground opened our eyes to the organizing community. We aimed to craft a space where some indescribable immediate experience was shared, where the only thing to do was dance together.

It may sound pretentious, but in an age of ironic detachment, it was an attempt to create something meaningful. KFS offered student DJs a place to test their skills on the decks for an audience of peers and underground regulars. Even as our ideas for the sound expanded and we began to book off-campus DJs, the DIY spirit remained.

Chicago, and the South Side in particular, has played such an important role in the development of electronic music that there was palpable excitement when we realized we could contribute our own take on techno to the city's music scene and throw parties that highlighted artists we admire. Getting positive feedback from those who came up alongside house and techno in the '80s grounded us in the neighborhood's past and made it seem like for however brief a moment, in whatever small way, what we were doing was important.

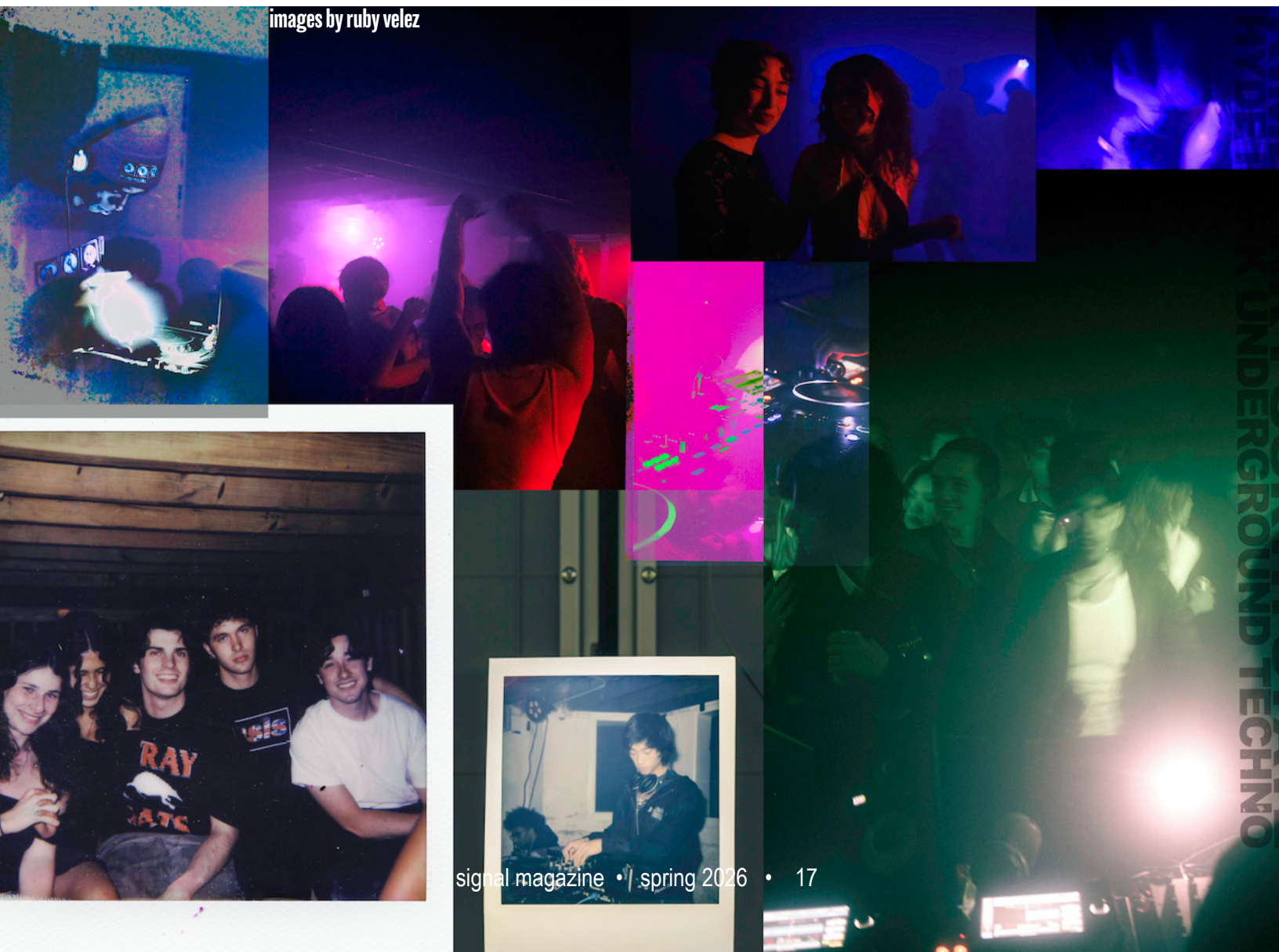
The founding era of KFS is gone but the desire for South Side electronic music persists. Kimbark Fourth State stands amongst a lineage of techno collectives that have graced the streets around campus, its most recent predecessor being Meter, now reincarnated as the Humboldt Arboreal Society. Now, it's up to the next generation to keep electronic music alive in Hyde Park.

Thank you Will, Pedro, JD, and Dean for making this happen, to the many others who helped out, and to all who have come over the years.





KIMBARK FOURTH STATE KIMBA HYDE PARK UNDERGROUND TECHNO HYDE PARK



images by ruby velez



ARK FOURTH STATE KIMBARK FO RK UNDERGROUND TECHNO HYDE PARK UNDER





"we're the guys in your radio"